

PrintWorks

8:00 PM ET, Wednesday, June 23 | www.sohipboston.org

*Presented by The Halfmoon & the Society for Historically-Informed Performance
filmed at the Roslindale Substation (Turtle Swamp Brewery Beer Garden)*

Program

Giovanni Gabrielli: Sonata XXI con tre violini (1615)

Giovanni Battista Buonamente: Sonata Seconda a 3 violini (1636)

Sonata Terza. Per 3 violini

Biagio Marini: Sonata Terza per 3 violini, op. 22 no. 23 (1655)

Nicola Matteis: Passaggio rotto (1676)

Audrey Wu: receive | repeat | restore | redeem (2021)

i. movement 1

ii. movement 2

Marin Marais: Piece en Trio No. 3 in D major (1692)

i. Prelude

ii. Sarabande grave

iii. Fantaisie champêtre

iv. Gavotte en rondeau

ix. Menuet 1

x. Menuet 2

xi. Menuet 3

xii. Menuet 4

vi. Gigue

About *PrintWorks*

The tools that we use shape us, and the things we create.

One tool that a musician can use to craft a dynamic, insightful performance, is an awareness of the world that produced the music they are now sharing.

In “historically-informed performance,” we may play on original or reproductions of period instruments, or perform with stylistic conventions that have long-since fallen out of fashion. We can better understand and interpret old music today by being familiar with the everyday technologies and creative processes used when a piece was created.

One of my favorite parts of “doing” historically-informed performance is studying, learning from and playing off of old scores. Early printed scores can be confusing, beautiful, fascinating and enlightening — there is so much information that can be read between the lines of a chunky musical staff.

At some point I also became curious about what the tangible, sheet music sounded like as it was being created, with the printing technology of its own time and place. This curiosity developed into the *PrintWorks* project.

The *PrintWorks* concert program features early 17th century Italian music printed with letterpress, as well as engraved French and English works. The musical examples included mirror structural or stylistic characteristics from those historic printing processes.

I also decided to commission a new work with my ensemble The Halfmoon and SoHIP, which features period instruments and sounds from an historically-appropriate common press and engraving press in action. Composer Audrey Wu’s new piece “*receive, repeat, restore, redeem*” explores the process of communication, which is what printing presses and music are all about.

Daily life and work have become increasingly based on digital tools in the recent past, as this virtual concert is evidence! I met animator Alex Jaehyun Kim through the first-ever virtual International Teaching Artists’ Conference last Fall, hosted in South Korea. Collaboration with Audrey and Alex has been entirely remote, scheduling Zoom meetings and rehearsals with the timezones of Boston, Seoul and London in mind. We hope that *PrintWorks* inspires you to consider the tools you use in everyday life, how they shape you and what you create, and to learn more about and value tools and processes from various times and places!

— Emily Hale

COLLABORATORS

Alex Jaehyun Kim, *animator*

Audrey Wu, *composer*

Emily Hale, *artistic director/baroque violin*

Job Salazar Fonseca, *baroque violin*

John Hansmann McKean, *harpsichord/chamber organ*

Julia Connor, *baroque violin*

Nathaniel Cox, *theorbo*

Andrew Volpe, *engraver*

Gary Gregory, *printer (The Printing Office of Edes and Gill)*

Dominic Boisvert, *videographer*

Steve Aliperta, *audio engineer (Kennedy Studios)*

Turtle Swamp Brewery

Longy School of Music

Peter Sykes

Thomas Carroll

Ben Rechel

Amy Hale

Lucy Colquhoun

*Many thanks to everyone who generously shared their knowledge,
skills and resources to make this event possible!*

BIOS

Alex Jaehyun Kim is a visual artist and arts educator. He works on the theme of 'Fantasia' based on various media, such as moving images (animation), drawings, digital prints, site-specific installation, and participatory art projects. He seeks Fantasia through daily objects, dialogue, crumpled paper, scribbles, and abandoned things. Fantasia is "being-with" us here and now.

He studied FAV(Film/Animation/Video) at Rhode Island School of Design(RISD) and Media Arts at Yonsei Graduate School of Communication and Arts in South Korea. Currently, he is studying Philosophy of Aesthetic Education at Seoul National University(SNU) as a Ph.D. student. He perceives education as a "social sculpture" that strives to structure and shape society or the environment as a work of art. His

philosophical research focuses on Art Language and Aesthetic Community based on Jean-Luc Nancy, Jacques Ranciere, and Maxine Greene.

Audrey Wu is a composer and performer based in Boston, Massachusetts. Currently studying at the Guildhall School of Music and Drama in London, her works have been performed by members of the International Contemporary Ensemble, the Philadelphia Orchestra, and the New England Conservatory Junior Repertory Orchestra, as well as other solo artists and chamber ensembles. She has composed works for instrumentalists, choruses, large ensembles, orchestras, fixed and live media, and various combinations of the above. Her compositional practice delves into the relationship between recorded text and electroacoustic music, with a focus on the role that spoken word plays as a tool for musical storytelling. She is interested in exploring the combination of instrumental and electronic music with found audio, radio, podcasting, and other word-based extramusical concepts. Future projects include a commission from the Women in Sacred Music project (WSMP) for SATB chorus, as well as a commission from the Philadelphia Music Alliance for Youth (PMAY) for two musicians.

As a performer, educator, and entrepreneur, violinist **Emily Hale** is passionate about collaborating and connecting with people and ideas through music. She performs regularly with ensembles in Boston and New York, including The Sebastians, Early Music New York and Grand Harmonie. Hale has appeared with the Four Nations Ensemble, Sarasa Ensemble, the Early Opera Company on BBC Channel 4, and at the Valetta International Baroque Festival and London Handel Festival. She is the founder and musical curator of The Halfmoon, an ensemble engaging new audiences with Baroque music in creative, interdisciplinary ways that spark a sense of curiosity and adventure.

A dedicated teacher, Emily Hale is Instructor of Violin and Viola at Bridgewater State University. She has coached Baroque ensembles in the Royal College of Music's Junior Department, been on faculty at the Elizabethtown College Summer Music Camp since 2010 and coaches chamber music at Early Music Week in Conway, NH this summer.

A graduate of the Royal College of Music in London, Emily completed an MPerf in Historical Performance with Distinction, winning the McKenna Prize for Baroque Music. She earned degrees in Violin Performance, with a minor in Viola, from Houghton College (BMus) and Penn State University (MMus).

Job Salazar Fonseca

“Every single one of the works was performed with virtuosity and passion.” - CONARTE, Mexico.

Former violinist in the Monterrey Symphony Orchestra (OSUANL) and Opera Nuevo Leon, and previous Violin Faculty at the Music Department of the Universidad Autonoma de Nuevo Leon (UANL), Job Salazar Fonseca was showcased in the Chamber Music Festival of Nuevo Leon, Festival Internacional de Música Mexicana, CONARTE, KBYU Radio, Radio Nuevo Leon. Fonseca currently performs with The Unitas Ensemble, Harvard Baroque Chamber Orchestra, Crescendo, American Baroque Orchestra, The Oriana Consort and The Halfmoon. He is on the faculty at The Powers Music School. Fonseca holds degrees from BYU-Idaho, The Boston Conservatory at Berklee and The Longy School of Music of Bard College.

John McKean is a harpsichordist and musicologist based in Boston, where he serves as the Chair of the Historical Performance Department at the Longy School of Music of Bard College. Critically acclaimed for his “intelligent” and “precise” playing (The Washington Post) as well as his “sonorous brilliance and thrilling, dance-like energy” (Allgäuer Zeitung), John has performed extensively throughout Europe and North America as both a soloist and a continuo player with numerous noted ensembles and orchestras. John holds degrees in German Studies and Harpsichord Performance from Oberlin College/Conservatory and an advanced performance diploma from the Hochschule für Musik Freiburg (Germany). He also holds an M.Phil. and a Ph.D. in historical musicology from the University of Cambridge (U.K). For several years he served as an assistant editor of the Oxford University Press journal Early Music. Beyond his musicological work and performing career, John also maintains an active interest in instrument building (he regularly performs on a 17th-century style Flemish harpsichord of his own making), music publishing, typography, and exploring the remote corners of his home state of Maine. For more information, visit: www.johnmckean.info

Julia Connor grew up on a farm in Albuquerque, New Mexico and fell in love with the violin during trips to hear the New Mexico Symphony Orchestra. After years of playing air violin, hoping that her parents would take the hint, she eventually began lessons with a local teacher who happened to need a place to board her horse. Shortly after beginning lessons, Julia became a proud member of the Celtic Band of Flaming Destruction at school, which cemented her love of playing and sharing music with others.

Julia has since developed an eclectic musical palette, performing everything from baroque music on period instruments to fiddle music from Ireland to new works by living composers. She is a founding member of the violin and piano duo Room to Spare, which writes and performs original groove-based new music incorporating classical music, jazz, rock, and blues. She is also a founding member of the Berwick Fiddle Consort, an early music ensemble which performs historical folk music from the British Isles on period instruments. Julia recently moved to the woods of Massachusetts, and when she isn't playing music, she can be found adventuring amongst the trees hoping to see a moose.

Cornettist and lutenist **Nathaniel Cox** enjoys a varied career as a multi-instrumental early music specialist. After earning Bachelor's degrees in trumpet performance and Russian literature from Oberlin College and Conservatory, Nathaniel was awarded a Fulbright scholarship to study cornetto with Bruce Dickey at the Schola Cantorum in Basel, Switzerland. While in Basel, he also taught himself to play theorbo, and was quickly in high demand as a continuo player. In 2012 he founded, with soprano Agnes Coakley, the ensemble In Stile Moderno, a group dedicated to performing rarely-heard works from the 17th century. Since moving back to the United States in 2014 he has performed with some of North America's leading early music ensembles, including Apollo's Fire, The Toronto Consort, Ensemble Caprice, Bach Collegium San Diego, and the Dark Horse Consort. He is now based in Boston where he appears regularly with such groups as Les Enfants d'Orphée, The Boston Camerata, Ensemble Origo, Sarasa Chamber Ensemble, and Seven Times Salt among many others. His most recent solo recital was performed at the Metropolitan Museum of Art as part of their exhibit "Valentin de Boulogne: Beyond Caravaggio". Nathaniel teaches cornetto privately and at the Amherst Early Music Festival.

